



PLAYBOY

THE CELEBRITIES





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Introduction by HUGH M. HEFNER

Afterword by GARY COLE



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Page 2: Elle Macpherson 1994

Page 5: Marilyn Monroe 1953

Pages 16 and 17: These photos of Vanna White were taken in 1982 before White's association with *Wheel of Fortune*.

Page 85: Anita Ekberg photograph by Sepy Dobronyi © 1956 by M. Pallas, R. Seaver.





INTRODUCTION

It could be argued that *Playboy* magazine got its start with celebrity photography—or, more properly, with one photograph of one extraordinary celebrity. In the very first issue, we printed the now-iconic image of Marilyn Monroe that had been shot in 1949 by photographer Tom Kelly. *Playboy* is more than images, of course, and the images in *Playboy* are not just of celebrities. But the Marilyn Monroe photo came at the right moment in our culture—and that, perhaps more than any other single reason, was why the magazine succeeded beyond my wildest dreams.

When I first saw this picture—bought from the John Baumgarth Company in Chicago—I realized I was seeing the future. I knew this photograph would be the defining image of my new publication. I hoped America was ready for a sophisticated magazine that would offer more than awkward gestures toward sex and beauty—a magazine that would exist beyond the purview of the barbershop or the mechanic’s garage. Even so, I wasn’t certain about the future. I put no date on that first issue because I wasn’t sure there would be a second.

It’s difficult for me to realize now how much has come out of that photo of Marilyn, and how much it changed our culture. In a way—in terms of the history of censorship and of American sexual politics—Marilyn’s picture is as significant as *Lady Chatterley’s Lover*. Much of this was Marilyn Monroe’s doing. She had the beauty and the courage to pose for the pictures. Once rumors leaked out of the existence of the photos, Marilyn’s studio asked her to deny their authen-

ticity, but her calm response—that she had been doing what comes naturally—won the nation’s heart. She already had the momentum, having brought spark to *Monkey Business* and a much-commented-upon walk to *Niagara*. She had shocked the press by wearing a gold lamé dress to an awards ceremony, and had impressed us with the quip, “You would think all other women kept their bodies in vaults.”

Marilyn was special; she performed for the camera with a bold and direct manner. She used her vulnerability and beauty to create a bond with her audience. Because she was comfortable in her body, she invited the male gaze and turned it into art. She epitomized sex as natural. “If I have to be a symbol,” she said, “it might as well be for sex.”

“It could be argued,” said Richard B. Woodward in his essay “Iconomania,” “that the Playboy empire, with all the social change it has brought to the world, was built on this image. Through no plan of her own, Marilyn revolutionized the country’s attitudes toward nudity and self-promotion. She was the first actress to prove that taking off your clothes for *Playboy* can amplify your career, not end it.”

Most people who had seen the original calendar saw Marilyn defaced—the printer had added an implausible two-piece swimsuit to her natural form. We showed her as she truly was, the real thing, the genuine article. And we set this jewel in a sophisticated context: a celebration of the good life, a world of wine, feasts, fast cars, and fine fiction.

The publication of the Marilyn photos staked a claim to the newsstand that still endures after fifty years. We

subsequently turned our attention at the magazine to Europe, publishing figure studies of Anita Ekberg, candid shots of Sophia Loren and Gina Lollobrigida. We followed up with three pictorials of Brigitte Bardot. Their films were playing in art houses and were the definition of sophistication. Eventually, we found American contenders. Oddly, a photograph of Jayne Mansfield led to my arrest in 1963 by an overzealous Chicago police department. I've always thought the bogus prosecution had less to do with nudity and more to do with the defense of Lenny Bruce in the "Playboy Philosophy."

Some of the pictorials were labors of love. John Derek brought us shots of each of his wives (Ursula Andress, Linda Evans, and Bo Derek). Joe Hyams persuaded Elke Sommer to pose unclothed, a state he said was nearly permanent.

Over the years *Playboy* has been known for its celebration of the Girl Next Door, who could, I suppose, be viewed as the antithesis of celebrity. The Girl Next Door is the woman we encounter every day—at the department store, the office. She is neither unattainable nor unworldly. She is real. And this is the basis of her charm. But there is a connection between the movie stars and the Girls Next Door, and it is in their shared inclusiveness, in their willingness to allow the viewer to join them.

Much has been said about photographs as icons, about the person captured in an instant outliving the scripted appearances in movies. There seems to be some of that at work here. More people remember the shots of Ursula in a

mountain stream than have seen the moment she rose from the water in *Dr. No*. More people have seen *Playboy's* figure study of Ekberg than her romp in the Trevi Fountain.

Most critiques miss the collaborative input from the person in front of the camera. Raquel Welch, one of the last of the classic sex symbols, came from the era when you could be considered the sexiest woman in the world without taking your clothes off. She declined to do complete nudity, and I yielded gracefully. The pictures prove her point. At the other extreme, Farrah Fawcett would not take her clothes off unless someone else in the room did too. The unsung photo assistant who volunteered deserves your thanks. Of course, he got to go around saying he and Farrah were naked in the same room.

We can't deny that much of our fascination with these photos is driven by the underlying curiosity of what a celebrity looks like without her clothes. That curiosity is elemental. This book reveals movie stars, pop stars, athletes, the wives of boxing champions, supermodels, and former girlfriends—the entire rainbow of feminine beauty—in a manner that speaks to this elemental curiosity.

And then there are the girls who first caught the attention of the world as Playmates, and who returned the favor. Pamela Anderson, Anna Nicole Smith, and Jenny McCarthy are now household names.

It is a powerful combination, celebrity and naked skin. Enjoy.



HUGH M. HEFNER





preceding spread: *Jaime Pressly* 1998



Jaime Pressly 1998





Jaime Pressly 1998



Jaime Pressly 1998

Dominique Sanda 1972





Jody Watley 1998





Vanna White (circa 1982) 1987



Yanna White (circa 1982) 1987



Brooke Burke 2004



Brooke Burke 2004



Brooke Burke 2004



Marisa Berenson 1976





Marisa Berenson 1976



Marisa Berenson 1976

Edy Williams 1970







Shannon Tweed 1983



Shannon Tweed 1983





Versus 1971

Veruschka 1971





Ursula Andress 1965



Ursula Andress 1965



Ursula Andress 1965





Carmen Electra 1997

Carmen Electra 1996





Carmen Electra 2003





Dita Von Teese 2002



Dita Von Teese 2002



Dita Von Teese 2002





Charisma Carpenter 2004





Charisma Carpenter 2004



Stephanie Seymour 1993





Stephanie Seymour 1993





Marilyn Monroe 1953



Pamela Anderson 1992



Pamela Anderson 1991



Pamela Anderson 1992



Pamela Anderson 1992







Pamela Anderson 1994





Joan Severance 1990







Joan Severance 1990



Jayne Mansfield 1955





Terry Moore 1984







preceding spread: *Angie Everhart* 2000



Maud Adams 1981



Erika Eleniak 1993



Linda Evans 1971



Linda Evans 1971



Cindy Crawford 1988





Cindy Crawford 1988



Cindy Crawford 1988



Barbra Carrera 1982



Barbara Carrera 1982





Jane Birkin 1970



Jane Birkin 1970

Jane Birkin 1970





Stella Stevens 1960



Anita Ekberg 1956



Madonna (circa 1979) 1985



Madonna (circa 1979) 1985



Farrah Fawcett 1995





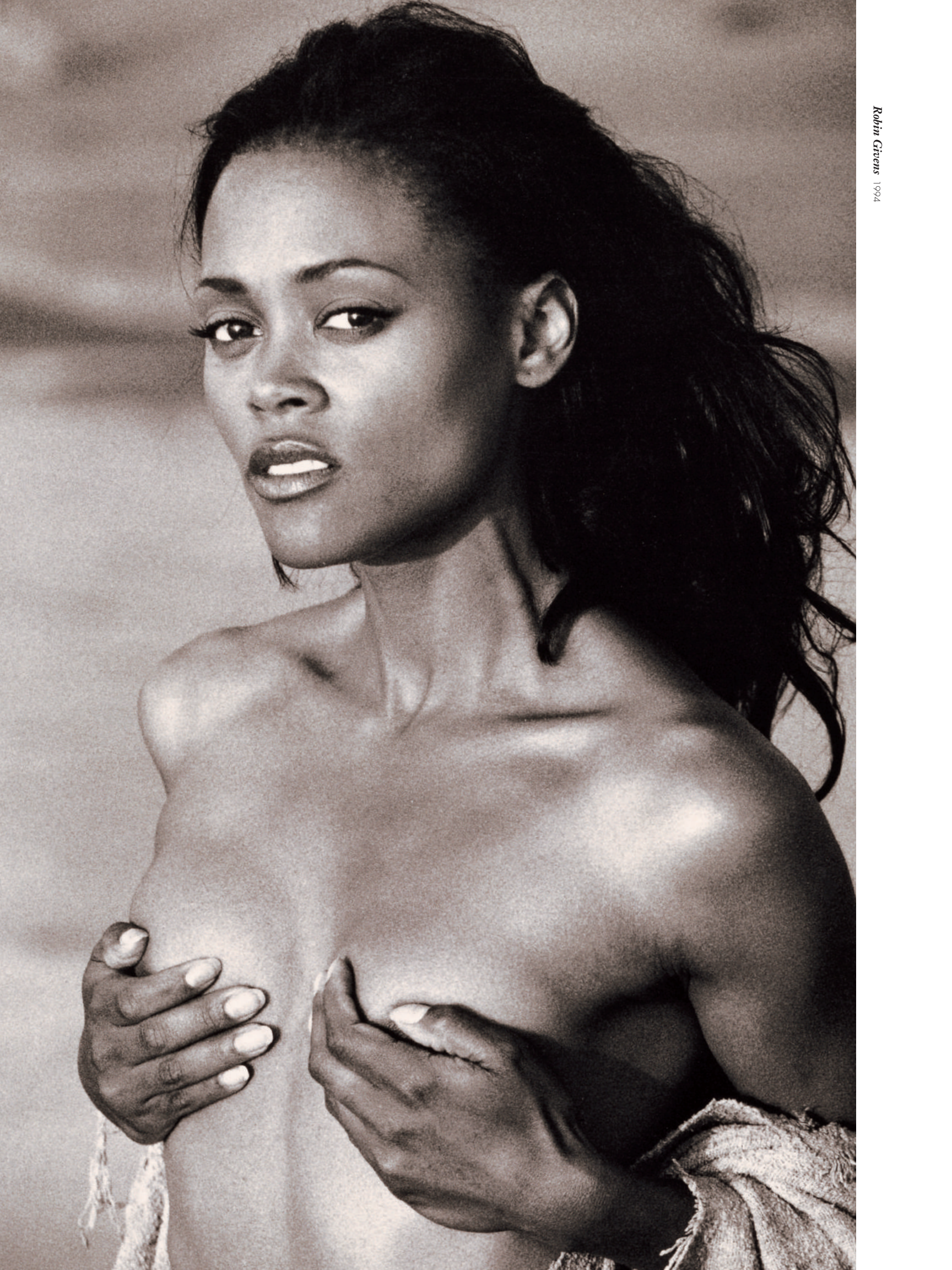
Samantha Fox 1996







Robin Givens 1994



Robin Givens 1994







preceding spread: *Brande Roderick* 2001



Sharon Stone 1993



Melanie Griffith 1976



Melanie Griffith 1976



Melanie Griffith 1976



Rae Dawn Chong 1982



Kylie Bax 2001



Kylie Bax 2001



Suzanne Somers 1980







Carol Lynley 1965



Carol Lynley 1965





Deborah Harry (circa 1970) 1980



Deborah Gibson 2005



Deborah Gibson 2005







Rachel Hunter 2004





Lauren Hutton (circa 1963) 1980





Jenny McCarthy 1996





Joey Heatherton 1997





Kelly Monaco 2005

Kelly Monaco 2005





Brigitte Nielsen 1987





Brigitte Nielsen 1987

Naomi Campbell 1999





Naomi Campbell 1999





Raquel Welch 1979

Raquel Welch 1979





Dian Parkinson 1993



Teri Polo 2005



Teri Polo 2005





Valerie Perrine 1972



Valerie Perrine 1972



Denise Richards 2004



Denise Richards 2004



Denise Richards 2004



Nancy Sinatra 1995



Nancy Sinatra 1995



Kiana Tom 2002











Bo Derek 1980





Bo Derek 1980



Elke Sommer 1970





Gena Lee Nolin 2001









Belinda Carlisle 2001





Belinda Carlisle 2001







Anna Nicole Smith 2001



Anna Nicole Smith 2001



Barbi Benton 1970



Barbi Benton 1970



Barbi Benton 1973



Barbi Benton 1973





AFTERWORD

Playboy magazine and celebrities just might be the most enduring marriage in Hollywood. And it was Hugh Hefner who originally tied the knot, purposefully pursuing that now-legendary red-velvet calendar photo of Marilyn Monroe even before he had a magazine to publish it in. And then, when he had obtained the right to publish the photo of America's sweetheart—his sweetheart, the Hollywood starlet who wasn't ashamed to say that she posed for the photo with nothing on but the radio—he put a photo of her on the cover of that first issue as well. Waving. To every male in the United States of America.

That was in December 1953. Ever since then, *Playboy* has been the place where famous and sometimes infamous women of our dreams and fantasies have shed their inhibitions along with their clothes. Some posed for the camera to invigorate a career. Some posed to promote a film or television show. Some posed simply for the money. And some posed just for the fun of it.

I've been lucky enough to have been the photography director of *Playboy* magazine for over thirty years. It fell to me and my trusty staff to make the deals, convince the agents, hire the photographers, imagine the concepts, edit the results, and make sure the bills got paid. It was also our job to make the wake-up calls, sweet-talk the customs officials, squeeze the orange juice, dab away the tears of insecurity (yes, celebrities can occasionally be insecure), listen to the gripes, pack the film, and perform the thousand other mundane tasks that go along with capturing timeless images of the world's most beautiful women.

And they were all beautiful—each in her own way. To *Playboy's* good fortune, John Derek had a habit of marrying beautiful women, turning them into celebrities, and then photographing them for the magazine. First there was Ursula Andress. Impeccable cheekbones. Upturned breasts. A photo of Ursula reclining in rushing water has hung in my office since I've had an office at *Playboy*. It is

Dorian Gray in reverse. I age but Ursula remains timelessly beautiful. And then came Linda Evans. Again the amazing cheekbones. The hair was bouffant and blonder, but then it was the 1970s. The same perfection of body—and Derek captured it, always holding back on revealing everything, always leaving something to the imagination. The third wife he photographed for *Playboy* was perhaps the best of all—Bo. Whether she was running across the desert sand ahead of her greyhound or atop one of her Percheron stallions, Bo was, well, the perfect 10.

And there were those models who became supermodels with their appearance in the magazine. A young Cindy Crawford was convinced by Elite model maven Monique Pillard to pose for *Playboy*. “It is the perfect place for you to be beautiful,” she told Cindy. We hired perfectionist photographer Herb Ritts, a man who refused to shoot anyone who wasn’t beautiful. And Cindy’s beauty emerged, as did her reputation as America’s most beautiful supermodel.

Of course, others followed: Stephanie Seymour, Joan Severance, Rachel Hunter, Kylie Bax, Naomi Campbell. Each was at last removed from the context of commercialism. There was no product to sell, no fashion to move down the runway. Just their image, sometimes almost unadorned. Kylie against a stark black backdrop. Stephanie curled in the fetal position on a table. Naomi astride giant bunny ears.

Playboy traveled the celebrity world in search of the next star. And when no star was forthcoming, *Playboy* made its own stars. Playmates made the leap from centerfold to celebrity. And no one did it better than Pamela Anderson. With more pictorials and more covers to her credit, Pam was a sex goddess to America at the turn of the millennium, a position she has so far refused to relinquish.

Hef, your inspiration to put celebrities at the center of *Playboy* was perfect and remains perfect more than fifty years later. These are indeed the photos that dreams are made of.

GARY COLE

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"For the majority of men, the being who is the source of the liveliest and most enduring ecstasies (to the shame of philosophical and intellectual pleasures); the being for whom they'll work the hardest...the being in whom Joseph de Maistre saw a rare animal whose grace brightened and lightened any serious game of politics; in whose name fortunes are made and unmade; in whose honor artists and poets fabricate their most delicate jewels; from whom is derived the most exhausting pleasures and the ripest pains—Woman, in a word, is not merely (for the artist in general and for M.G. in particular) the female to the male, his counterpart, but rather a divinity who presides over the workings of a man's brain like a star. She is the sum of all nature's gifts condensed into a single being; she is the most curious and admirable object that life's landscape has to offer. She is a sort of idol...dazzling and bewitching, who holds countless destinies and wills in her gaze."

—*Charles Baudelaire, "The Painter of Modern Life"*



PAMELA ANDERSON URSULA ANDRESS KIM BASINGER
BARBI BENTON MARISA BERENSON BROOKE BURKE
NAOMI CAMPBELL CINDY CRAWFORD CARMEN ELECTRA
LINDA EVANS FARRAH FAWCETT MELANIE GRIFFITH
DEBORAH HARRY LAUREN HUTTON MADONNA
JAYNE MANSFIELD MARILYN MONROE BETTIE PAGE
DOLLY PARTON JAIME PRESSLY NANCY SINATRA
ANNA NICOLE SMITH SUZANNE SOMERS
STELLA STEVENS DITA VON TEESE
AND MORE . . .

